

# KILN' TIME



NOVEMBER, 2015

THE OFFICIAL CLAY ARTS GUILD NEWSLETTER

## Volunteering for the CAG

In September, you may have noticed **Zoe Carpenter** back in the glaze room, hauling those five-gallon glaze buckets around and washing them down. It wasn't just a quick once-over; she was back there all day working, working hard. It turns out that her real job is working for ATT, a company that gives each employee eight paid hours every year to volunteer in the community. When Zoe thought about her commitment to volunteer this year, the studio was the first place that came to her mind. She wanted to give back to something that had done so much for her.

Zoe has been potting for about five years, coming to the studio initially on a whim, because she wanted to get out of the house, try something different, meet new people. She described her thinking, "Certainly, I can do this! And here I am, totally in love with clay and creating pots."

About her volunteering day in the studio, Gregory gratefully provided a list. The timing was ideal, as it coincided perfectly with the Master Potter Workshop the next day. Zoe reflected, "I loved it; it was fun!



I find volunteering very rewarding and have been doing it my entire life. I have taught my daughter the value of volunteering. She hardly missed a weekend at the Animal Rescue Foundation for almost five years before heading off to college this past August."

*continued on page 3*

Have you noticed the colorful new rule signs around the studio, the teal painted photo panels, new canvas on the hand building tables, and the shelves where the calendar used to hang? These are the visible signs of Marianne's and Mark's volunteer



work. What we can't see is that they have photographed, measured and cataloged all the pieces in the studio's exhibit cases in order to catalog CAG's complete pottery collection.

**Marianne and Mark Sullivan** moved here from Salt Lake City, but actually met in a ceramics class at the College of Marin in 1982. Marianne has a BA in Fine Arts in applied design with a concentration in clay. Mark is an executive with Chevron and a photographer. Marianne has had her own sales and marketing business for 18 years. They have passed their business and creative skills to their adult twins: their daughter is a veterinarian who enjoys art projects, and their son is a businessman who enjoys painting. Marianne and Mark have both used their backgrounds to benefit CAG.

From her promotional experience, Marianne noticed when she joined the Guild three years ago that the signage needed a more positive approach to remind potters about the rules. She and other newcomers often felt they learned the ropes from well-meaning folks regularly correcting them. As we know, this can

*continued on page 3*

## MEMBERS of the BOARD

President: Rob Savre  
 robertsavrejr@gmail.com  
 Vice President: Janice Holve  
 holve@comcast.net  
 Financial Officer: Kimbal Aureguy  
 KAureguy@aol.com  
 Secretary: Kathy Nicholson  
 kathy.nicholson@sbcglobal.net  
 Past President: David VanderJagt  
 david.vanderjagt@gmail.com  
 Membership: Ann Henderson  
 annadele@comcast.net  
 Librarian: Aletha Biederman-Weins  
 alethajuanita@gmail.com  
 Publicity: Maryanne Sullivan  
 claydame@comcast.net  
 Hospitality: Ana Barreto  
 anafb@mac.com  
 Monitors: Bridget Moar  
 bridgetcag@sbcglobal.net  
 Newsletter Editor: Ann Henderson  
 annadele@comcast.net  
 Layout Editor: Mary Leigh Miller  
 mlmiller602@gmail.com  
 Advisory Council Rep: Florence McAuley  
 fbmauley@comcast.net  
 Curator: Jackie Gerry  
 jackie.gerry@gmail.com  
 Membership Liaison: Lin Marion  
 IT Database Manager: Gary Guglielmino  
 garyg@astound.net  
 Web Master: Terry Cullen  
 terry.cullen@comcast.net  
 Friends of Civic Arts Liaison:  
 Mary Leigh Miller  
 mlmiller602@gmail.com  
 Scholarships: Monika Hurt  
 truhurt@gmail.com  
 New Member Liason: Donna Cowen  
 dccsunburst@invirtux.com

### Kiln' Time Newsletter

Published 5 or 6 times a year  
 Editor ~ Ann Henderson

Please submit all articles to Ann at  
 <annadele@comcast.net>

Visit our website:

[www.clayartsguild.com](http://www.clayartsguild.com)

See the latest Kiln' Times in full color!

### CAG OPEN STUDIO HOURS

Mon.....4 - 7 pm  
 Tue .....4 - 7 pm  
 Wed.....12 - 4 pm  
 Thur.....No Open Studio  
 Fri.....12 - 7 pm  
 Sat .....12 - 7 pm  
 Sun.....1 - 7 pm



## Message from the Prez...

I hope everyone sent in their application for the Holiday sale December 4<sup>th</sup>, 5<sup>th</sup> and 6<sup>th</sup>? Even though the deadline is past (October 27) I encourage you to check it out in case last minute applications are accepted. Just because it is 'juried' should not scare you away. It should be a confirmation of your work. I doubt if very many will be turned away. What I don't want to see is people not sending in the application, because they have fond memories of the past Holiday Sales at the studio and have some *issues* with the decision to move it to Shadelands. We all have fond memories of the holiday sale at the studio. The studio is a cozy warm area to show off our works. It will be just as cozy and warm in the spring when we hold the Spring Sale in the Studio. The fact is, the one thing that stays the same is change.

The decision to hold the sale at Shadelands, as we did last year, is rather obvious. The ice rink that has taken over the studio parking lot vs. the ample parking and easy access to the Shadelands facility is one major item. Yes, there were some challenges last year at Shadelands. The city folks are doing all they can to overcome those issues and are determined to make this a great experience for everyone. The smaller Dance studio, where the most difficulties occurred, will be a focus of attention to get all potential buyers into that area. Lighting will be changed, and greeters will be there to direct shoppers.

In the end, we are partners with the city. We need to let them try to fix the issues we had. Then we need to help them overcome the problems and be part of the solution as well. Let's all participate and make this the best sale ever.

ROB

## Reminders!

- If your work is glazed and waiting to be fired by your last class or Open Studio, it will be fired prior to the Artists' Market. You will be able to pick up glazed work from 12-1pm on Dec. 3rd.
- All bisqueware and projects in progress (damp or dry) must be moved out of the studio by your last class and/or 7pm on Nov. 21st. Any work left in studio will be donated to CAG
- Studio clean-up will be Nov 22nd from 10am-12pm
- Winter quarter registration will open Dec. 1st
- ARTISTS' MARKET at SHADELANDS dates:  
 Friday, Dec. 4 (opening night) through Sunday, Dec. 6

## ZOE

continued from front page



Zoe further explained, "For me, participating at the studio is a stress reliever, a joyous environment, an extended family, and most of all, a great place to connect with the wonderful friends I have made here. Ceramics has given me far more than I ever anticipated when I first began. I couldn't imagine spending my time anyplace else on ATT volunteering day. Thanks to everyone out there who smiles when I see you. Love to all."

By Ann Henderson

## MARIANNE & MARK

continued from front page

be a frustrating way to learn. The colorful signs emphasize reminders about health and safety, such as sanding and grinding should be done in the spray booth with the fan on, not in the studio. Her emphasis on health and safety includes using dust masks.



It's always a great benefit when new members take a fresh look and bring ideas and action to the studio. We extend a big thank you to Marianne and Mark for initiating these projects that benefit the studio.

By Connie Parham  
& Linda Shubin

# Reflections on the Sarah Jaeger Master Potter Workshop

By Linda Shubin



Master potter **Sarah Jaeger** attracted a sizeable crowd for her workshop. Although she did quite a bit of throwing, it was her glazing that seemed to fascinate most in the crowd. "It is probably still the throwing, the wet clay phase of the work that I love the best, but there are times, sometimes just when I'm changing what I do from the wet work to the glazing phase, I think this is so great, the rhythm of the change... it is not just one thing we do, it is multiple things; but in my case it probably always does come back to the wheel," replied Sarah to the question about what she likes best about this work.

Sarah came into the studio Friday to throw pots with Babu, the studio's porcelain clay. On Saturday she threw a bowl with a wide fluted rim. She put her measuring disk inside the pot to flute the edge. She threw a round tureen with a fluted lid with a hollow knob thrown on top. She finished the tureen by adding small decorative handles. Sarah also noted that even on her teapot, the smaller knob was formed the same way, thrown on the lid and hollow. She adds lines to her pieces for pooling of the glaze. The rim of her fluted bowl has this signature line as well, and also can be found on the decorative handles of her tureen. She pulled the handle, then added a line with her fingernail.

The highlight of the workshop was when she glazed a bisqued bowl from the studio with clear glaze. She only dips, never sprays. Next, she used her measuring disk placed at the bottom of the bowl to draw loosely measured pencil lines, then painted leaves using our rutile and colemanite overglaze. Using Reeves Green she outlined and trailed leaf detail, dots and lines to finish the design. (She used a Clairol squeeze bottle for slip trailing.) She then waxed over the dots, lines and leaves, and also added cross-hatching with the wax. Once this dried, she mixed cobalt sulfate to a pink color then painted it over the whole surface. She explained that she always wears gloves when she glazes – especially with the cobalt sulfate, but also because other glazes have high concentrations of metals. She also decorates over the glaze, indicating that Amaco underglaze works over the glazes in cone 10 firing. She did the orange leaves on the white bowls pictured on the workshop poster that way.



Sarah's slideshow included her own work, but also pieces that inspired her. Note the small tureen in the showcase that the guild purchased for our collection. (photo at left.)



# In Memory of Lakshmi

By Ann Henderson



amount of time one had to have lived in Walnut Creek. And that's when things began to materialize.

For the city, Chuck Montgomery was the point man, meeting Rama in the park, outlining his options and helping him select the location of the bench. He kept Rama in the loop from the beginning and on through the whole process. Mark Cabihi, also with the city, was in charge of the bench installation and even provided a pot of beautiful flowers and keeping contact with Rama to confirm the day of the formal installation. Rama praised the city staff, stating, "Chuck was outstanding in terms of keeping

Shortly after **Lakshmi Katari**, a student in my pottery classes for twelve years, died, her husband Rama (*photo above*) asked for my help in arranging a donation to the Clay Arts Guild, explaining that the studio was a key part of Lakshmi's last years of life. For the studio, he donated a Brent wheel, which is in our array of wheels and bears a commemorative plaque in Lakshmi's honor. But Rama also wanted to do something for Civic Park, which brought back many fond memories of the times they both shared there.



me in the loop...both Chuck and Mark made me feel like they understood my grief and were doing all they could to help out. Mike Vicars and the City of Walnut Creek are very lucky to have people like this working for them."

But donating something for Civic Park presented many obstacles. First, the City of Walnut Creek had an ordinance preventing anything being named in commemoration of people. Mike Vicars, the person in charge of the city's parks, said he was trying to get that changed and asked Rama to wait a few months when he would be speaking to the City Council. Two meetings and several months later, that was accomplished, and Mike gave Rama the application. Alas, one criterion was that the person being commemorated was a resident of Walnut Creek. Since Rama and Lakshmi lived in Danville, he figured it was now moot; no donated tree, park bench or picnic table in memory of Lakshmi. It was a couple of months later that Rama remembered they had lived in Walnut Creek; they had rented an apartment near Civic Park, where they used to bring his grandchild to play on the swings. He phoned to find out if there was a restriction on when or the

Lakshmi's immediate and extended family were at the formal installation on Saturday morning, October 31<sup>st</sup>, along with a few friends Rama invited to offer some prayers, share some fond memories and dedicate the bench, which faces the studio in the shade of trees. It bears the commemorative plaque, and a small pot of flowers sits next to the bench, temporarily at least. It is a short stroll from the studio to take a break, eat your lunch, enjoy the park and remember Lakshmi, a devoted potter and friend to everyone she met in the studio.



# Empty Bowl Project

## Success for Contra Costa Food Bank

By Bette Sindzinski

CAG donated over 200 beautiful, handmade bowls for the Empty Bowl Dinner. Each person attending chose a favorite bowl, used it for soup that night then took it home. Some of the larger bowls, or sets of bowls, were part of a raffle event. Most people bought multiple raffle tickets in hopes of getting more of the fabulous bowls.

Thanks to all the ceramic artists who donated their time and bowls to this wonderful project. Remember, next year I will be harassing you again to make bowls for the 2016 event.



# Library Notes ~ September, 2015

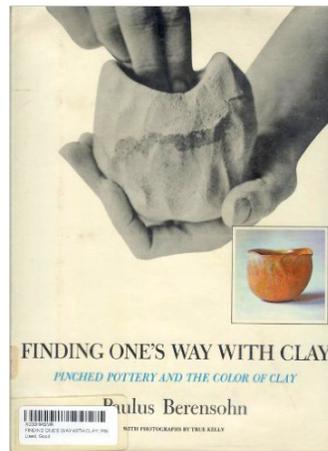
By Librarian, Aletha Wiens



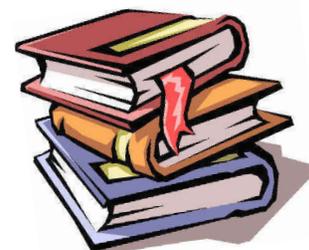
## Paulus Berensohn, Finding One's Way with Clay, 1972

*The life drawing class, gesture drawing translated into clay:*

"Begin by preparing ten or twenty very small amounts of clay. Round balls, squares, egg-shapes, or just pieces pulled from a larger ball of clay. Determine an allotted amount of time, say somewhere between twenty and fifty seconds or so, and begin to pinch rapid gesture posts or sculptured forms. Let your fingers work fast and try not to repeat yourself. As soon as your time is up, put down what you are working on and start another. Don't stop to criticize what you have done, just keep going. It doesn't have to be beautiful; it can be ugly. It doesn't have to be round; it can be square. It doesn't have to be good, it can simply *be*. There are no laws, no precedents, just keep going. If you don't know what to do next, try doing the opposite of what you have just done; or look around the room until something hits your eye that you can translate through your fingers into the clay. If you don't know what to do, ask your clay: What does it say?"



"...I find these gesture pots a helpful way of finding one's way into a theme or getting out of a bind. It makes me realize again that I know more and have more going for me than I think. It is, in fact, a way of thinking with clay, a way of practice and a way to take risks. Leading this exercise I have witnessed leaps of the imagination that take my breath away. I've seen people move from repetition into development, from tightness to boldness, from the general to the specific. It is an exercise to take you out of your head and into your body.... We need as artists to make the judgeless act in the dark if we are to reach for light."



**Lesson Learned:  
Beauty is in the Eye  
of the Beholder**  
By Connie Parham

During the summer in Idaho, my husband Chip and I throw pots and fire in our kiln. We also sell at the Madison Valley Arts Festival in Ennis, Montana. I had a very heavy ugly mug with a trout on it that had not sold in four years. I did not expect to sell it, but I put it in our booth anyway. A fellow who lives in Ennis during the summer and Texas in the winter picked up this mug and exclaimed, "You just don't find them like this anymore." He bought it and I was shocked that it sold, but very happy.

After the sale, I received a phone call from this fellow who had tracked us down through the Festival managers. He explained, "You can't believe the number of friends and guests who visit us who love your mug and want to know where to get one. So could you make 12 mugs so that I can give them away for Christmas?" Practically speechless, I stupidly agreed to make the 12 ugly mugs. I cleared maybe 50¢ each, but got some good practice making mugs. When the 12 bubble-wrapped mugs were delivered to him, he opened one and exclaimed, "It's a work of art!" 

So ... just because the pot did not turn out the way you wanted, it may well be exactly what someone else wants!



# HOT TIP!

By Ellen  
Sachtschale

Now it's your turn. Ellen earned a bag of clay for her tip in this issue. *You, too, can earn a bag of clay.* Try out whatever you are planning to submit, write a short description of your clever idea and send it to [annadele@comcast.net](mailto:annadele@comcast.net). We don't care where you saw or heard about it, as long as you're the first one to submit it to Hot Tip. If you get the idea from a friend, teacher, the internet, a book or magazine, however, it would be nice to acknowledge the source. A photo to accompany your article is also appreciated.

**HANDY HINT ...**  
For tissue paper image transfer designs go to [www.chineseclayart.com](http://www.chineseclayart.com) These are easily transferable to dampened leather hard greenware.

Are you tired of searching for your greenware in the damp room? Covered, it usually looks just like all of the other greenware buried under plastic.

Try clipping the cover with a clothespin that has your name on it! Clothespins are available at most dollar stores. They're reusable, they keep others from peeking underneath to see if the piece is theirs, and the piece doesn't get damaged, staying closed the way you pinned it.



# Master Potter Workshop: Kevin Snipes

Saturday, February 6, 2016  
By Paul Renne

It's not too early to put **Kevin Snipes' Master Potter workshop** in your calendar. Kevin's unique artistry emphasizes highly stylized renditions of seemingly ordinary human subjects engaged in ordinary activities, yet with evocative undertones. His portraits verge on caricatures, emblazoned on handbuilt porcelain vessels using variations of mishima and sgraffito techniques. A common theme is his juxtaposition of whimsically distorted bodies with riveting facial expressions. Speech balloons and background graffiti are frequent elements that bolster a duality between frivolous street art and intense human expression.

About his work, Kevin says, "There are many types of dualities in my work. Look closely and you will find, not just the obvious binaries of male and female drawings on opposing sides of my clay vessels, but also subtler means of communicating my fascination with this two-folded view of life. It is my goal that by creating multiple layers of dualities I can develop provocative narratives in each piece."

Born in Philadelphia, Kevin mainly grew up in Cleveland and now lives in Chicago. He holds a BFA from the Cleveland Institute of Art and did MFA work at the University of Florida. He has participated in several artist residencies, including the

Clay Studio in Philadelphia, the Watershed Center in New Castle, Maine, Louisiana State University, the Archie Bray Foundation in Helena, Montana, the Northern Clay Center, Minneapolis, A.I.R. Vallauris, France and Swarthmore College.



Kevin has exhibited widely in the U.S. and abroad, including the Society of Arts and Craft, Boston, AKAR Design, Iowa City, Duane Reed Gallery, St. Louis; List Gallery, Swarthmore; Plinth Gallery, Denver; Santa Fe Clay Gallery, the Lillstreet Art Center, Chicago, and Jingdezhen, China.

Kevin reflects, "As an artist, and as a member of a historically marginalized group, I find that I tend toward non-tribalism. Rather than creating art that speaks of love or victimization of African Americans, I speak of the problems underlying the recognition of difference. I work on a personal, intimate level that encourages an almost private investigation of the objects that I make. This act of confrontation that encourages only a single viewer

with a single object sets up a dialogue in the nature of subject-to-object relationships and becomes a metaphor for the concept of otherness." 🖐️

*Perfect is the enemy of done.*  
~ Cr. Clarissa OPinkola Estès

## SOME DESIGN TECHNIQUES USING SLIPS IN OUR STUDIO

- **Direct application:** Painting color or a design using engobe/slip is the simplest form of decoration. Paint a design using one or more colors on a wet, leather hard or bisqued (Cal slip only) piece. If painting on bisqueware, you can glaze it without firing it first. If on greenware (bone dry unfired clay), it must ALWAYS be bisque fired before proceeding with the glaze step.

- **Using Templates or Stencils:** A positive or negative template will form a design by painting the color over it, removing the template before the slip completely dries. Newsprint makes an excellent template. Dampen before adhering to your clay and it masks the glaze well. When applying any template (stencil) on bisqueware, use a light application of spray fixative such as Scott's Photo Mount on the back of the stencil to get it to adhere. This time of year, Japanese maple leaves make very popular stencils.



- **Sgraffito:** Creating design in a piece can be accomplished by scratching through an application of slip on the surface of the clay, making fine lines or scratching cleanly through larger areas. A reverse of this method can be achieved by painting a leather hard piece with wax, scratching the design through the wax and then applying slip to the scratched area. The slip will wipe off of the area that is covered with wax, but remain in the scratched areas. This is an effective way of making fine-line designs. It is better to wait until your piece is at dry leather hard stage before scratching.

- **Inlay:** Building up colored slip in incised marks on a clay piece is one way to achieve fairly clean distinct lines in a design. This is done by incising into clay, then painting with slip, followed by scraping slip away from the surface.

- **Stamping:** Here I refer to stamping a design onto a piece, but not using a clay or plaster stamp that actually impresses a design into the clay. You can use sponges shaped to your desired form, newspaper cut to your desired form or commercial sponge stamps. If your clay is leather hard, you are less

likely to mar the surface than if you try to stamp on something that is still very soft. Simply paint the slip onto the surface of the stamp or press into a stamp pad made with underglaze and transfer it to your clay piece. I suggest testing this on a piece of paper to find the desirable amount of slip to use, too much and it smudges, too little and it leaves bare spots in your design.

## TYPES OF SLIPS AVAILABLE IN THE STUDIO:

**Engobes** ~ Clay based with a colorant added. Can only be applied on wet or leatherhard greenware.

**6-Tile Porcelain Slips** ~ Because of the shrinkage factor, these slips must also be applied only on wet or leatherhard greenware.

**Cal Slips** ~ With less shrinkage, these slips (made with ball clay) can be applied on bisqueware as well as greenware.

Find all of them on the shelves against the studio wall just beyond the locker area. Check out the slip samples lined up on the top shelf.



## Important Dates

- No Fall classes or Open studio on 11/11/15
  - Last Fall class and Open Studio is 11/21/15
  - Fall Studio clean-up is 11/22/15 10am-12pm
  - Winter quarter registration opens: 12/1/15
  - Intensive Winter Quarter starts: 1/4/16 (Intensive class and Open Studio)
  - Regular Winter classes start: 1/9/16 (Class and Open Studio)
  - **Kevin Snipes Workshop: 2/6/16** (No class or Open Studio)
  - Winter Quarter ends: 3/19/16 (class and Open Studio)
  - MLK Jr Day: 1/18/16 (no class or Open Studio)
  - Presidents Day: 2/15/16 (no class or Open Studio)
- \*Ice Rink start date: ???

### CAG OPEN STUDIO HOURS

Mon	4 - 7 pm
Tue	4 - 7 pm
Wed	12 - 4 pm
Thur	No Open Studio
Fri	12 - 7 pm
Sat	12 - 7 pm
Sun	1 - 7 pm

## Message from the Yard



**Glazes Shelves:** We have put two new display shelves on the wall where the calendar used to be; the calendar was moved to the announcement board. These glaze displays are to encourage and inform all students of possible glaze applications and combinations, especially beginners who are looking for glaze explorations. Therefore, if you notice your piece present on the shelves, please fill out the associated tag to better inform others; and, Congrats on being chosen!

**Workshop:** On February 6th, 2016 Kevin Snipes, a Southern Ceramist from Athens, Georgia, will be here for our Master Potter Workshop (he is coming from the same region as Ron Meyers). Kevin will demonstrate his narrative forms using porcelain, as well as an underglazing technique called *Mishima*. This workshop will be right after the de-installation of the ice rink, so there should be parking aplenty. CAG will cater the lunch, and Kevin will have an opening at Trax following the workshop. Check out his website at [www.kevinsnipes.com/](http://www.kevinsnipes.com/)

**Twitter:** I'm back on the tweeting of studio rearrangement and updates.

**Library Revamp/Photo Booth:** The Ceramics library is being washed, painted, and reorganized for the duration of the Fall quarter; please don't leave tools n' stuff in there for storage. This will again be a working space for reference activities and a visiting artist station (more to come)...In the meantime, the photo booth is dismantled to house the present books, periodicals, etc. We are expecting everything to be back in place by the end of the fall quarter. *Thanks for your patience.*

**New space:** All the bricks in the kiln yard were moved during the Walnut Creek Community Service Day on Oct. 10<sup>th</sup>. Thanks for all who participated. Now, we have more space to expand our kiln yard. More to come...

**Clay update:** A new batch of Kerry clay is being made and hopefully will be in house by November 7, and a new shipment of XX-saggar will be arriving late the following week. I recommend using the Kerry once it comes in; you'll get great glaze colors and it's very soft and smooth.

**Friendly Reminder:** Always keep the studio cleaner than you found it: PLEASE no outside studio projects (work must be made in the studio), you must be enrolled in the present quarter to have work fired, no outside clay, and keep making beautiful work!

Namaste,  
Gregory

# What's Happening in the Clay World

## EXHIBITS

### TRAX Ceramics Gallery

1812 5th St. Berkeley, CA 94710

• **October 14th – November 14, 2015: *Dwell*:** New Ceramics by Julia Galloway.

• **November 18th-December 20th, 2015: *Mud Men*:** Works from a Shared Studio, Warren MacKenzie, Guillermo Cuellar and Wayne Branum. Reception on Saturday November 21st from 5-7pm.

Email [info@traxgallery.com](mailto:info@traxgallery.com) for more information.

### Berkeley Artisans Holiday

**Open Studios:** Saturdays and Sundays 11-6pm November 28-29, December 5-6,, 12-13, 19-20, (21-24) 2015. Pick up a printed Map & Directory at Berkeley Artisans, 2547 Eighth St. #24 A, Berkeley, CA 94710. Read more: <http://berkeleyartisans.com/#ixzz3owlUMBFk>

### The Walnut Creek Civic Arts Education Holiday Artists'

**Market.** December 4-6 at Shadelands Art Center, Shadelands Auditorium, 111 N. Wiget Lane (at Ygnacio Valley Road), Walnut Creek, CA 94596. Click here for map. For further information, phone the Civic Arts Office at (925) 943-5846, or visit [arts-ed.org](http://arts-ed.org)

CLAYARTSGUILD

City of Walnut Creek

111 N. Wiget Lane

Walnut Creek, CA 94598



To view the CAG Newsletter in full color, go to: [www.clayartsguild.com](http://www.clayartsguild.com)